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aggregate receipts and payments of the year were as follows, viz. :—

RECEIPTS.	
Balance in hand at Christmas, 1849	£159 14 11
Dividends on Stock	33 9 11
Subscriptions.....	957 9 0
Casual Receipts	9 9 0
Proceeds of Concerts	4065 7 3
	£5225 9 1
PAYMENTS.	
General Expenses	£813 13 2
Expenses of Concerts	4354 13 5
	£5168 6 7
Balance in hand.....	£57 3 6

It is worthy of remark upon this statement, that the receipts for subscriptions, and for proceeds of concerts, are each of them larger than has occurred under those respective heads in any former year. By the last annual report it appears that the subscriptions in 1848 amounted to £803 9s., an amount which was stated to have exceeded any previous year since the society had been in existence, and to have been nearly £400 beyond the amount in the year immediately preceding. It will be seen, however, that the subscriptions in the last year have further exceeded those of 1848 by a sum of £54.

With respect to payments, it is right to point out that one of the principal items, independent of the expenditure for Concerts, is the amount which has already been mentioned as having been expended in the purchase of music, required for the performances of the year, beyond what was previously in the possession of the Society; this amount and the sum disbursed for the library of reference will be found to be, together, about £210. As the Society possesses an equivalent for this amount in the purchases which were made with it, it is evident, that although the money balance in hand at the close of the year is less by about £100 than it was at the commencement, yet as property in another shape has been acquired to the extent of upwards of £200, there has been an actual profit realized of above £100 during the year.

The amount of property of which the Society is possessed at the present time may be stated as follows:—

Stock in the Public Funds (3 per cent. Consols)	£1000 0 0
Estimated value of Library, Stock of Music, Instruments, Fittings, &c.....	1000 0 0
	£2000 0 0

In drawing their report to a conclusion, the committee indulge in a confident expectation that the details which they have been enabled to furnish, of the proceedings and actual condition of the society, will be considered as highly satisfactory, and as furnishing occasion for well-grounded congratulation. It affords them sincere pleasure to be able to render so favourable an account; and they trust that with undiminished confidence in the principles which regulate its affairs, and unabated zeal and unanimity on the part of its members and supporters, it may be the happy destiny of the Sacred Harmonic Society, to preserve for many years to come a course of well-merited prosperity and usefulness.

The election of officers then took place, and on proposing the re-election of the four members of the committee, who retired by rotation, Mr. Vaughan remarked that the committee, during the past year, had served the society so faithfully and so well, that there could not be the least hesitation in continuing to confide its interests to their hands. They had brought the society through a year of great difficulty with the utmost success, and deserved their warmest thanks. The usual votes of thanks were then passed, and the meeting broke up.

There was a very full attendance of members.

TO CORRESPONDENTS.

We would remind Correspondents who make enquiries, the answer to which can only be interesting to themselves, that our space must be dedicated to matters of general interest, and if the real name and address be sent to our publisher, he could much better answer such queries direct by post.

R. S. near Stafford.—*The fingering you suggest is allowable if the hand of the performer can reach the intervals. The usual mode is $\begin{smallmatrix} 4 \\ \times \end{smallmatrix}$.*

R. P. Atherstone.—*We consider that numerous encores shew rather the want of judgment of the audience, than any criterion of a singer's success: a misconception on this point often tends to sad inflictions, by injudicious partizans insisting upon repetitions, at variance with the real wishes of the major part of the audience.*

Saroni's Music Times.—*We acknowledge the arrival of the Numbers by each transatlantic packet, but some Numbers have been very properly stopped at the Custom House, as containing piracies of English Copyright Works.*

Brief Chronicle of the last Month.

THE MEMBERS of the ST. GEORGE'S HARMONIC SOCIETY held their monthly concert at the Rooms in Dean Street, Soho Square, on the 11th of January. The performance of the various glees and madrigals selected fully sustained the reputation of the members. There were numerous encores during the evening, but as they appeared to emanate from the vehemence of the partisans of individuals rather than from the general feeling of the audience, we must decline noticing them—such a practice, if persisted in, must prove inimical to the interests of the society. We are not singular in this opinion.—*Dramatic and Musical Review.*

THE CECILIAN SOCIETY performed Handel's *Dettigen Te Deum* and *Coronation Anthem*, and a sacred selection, on the 10th, at Albion Hall. The works performed during the past year by the society were,—*Acis and Galatea*, Romberg's *Lay of the Bell*, Haydn's *Seasons and Creation*, Handel's *Israel in Egypt*, *Theodora*, *Belshazzar*, Haydn's *Mass*, No. 4, Mr. G. Perry's *Fall of Jerusalem*, Mr. C. Horn's *Daniel's Prediction*, Handel's *Saul and Messiah*, with a miscellaneous performance. Eight of these works bore the impress of novelty. The Society is judiciously conducted, and deserves its success.—*Dramatic and Musical Review.*

BIRMINGHAM AMATEUR CHORAL SOCIETY—Weekly meetings under the above name take place at Temple Row, for the practice and performance of Sacred Music, including Anthems, Services, and Oratorio Music. A correspondent informs us that the new Society promises well.

BLACKBURN CHORAL SOCIETY gave their second concert in the Theatre to a large audience. Handel's *Acis and Galatea* complete, and a selection of Glees and Madrigals. The *Blackburn Standard* concludes a laudatory article in the following words:—"Mr. Thomas Clough, as conductor, was the master-spirit of the evening. Upon the whole, therefore it will be seen that the Blackburn Choral Society have indeed good reason to be satisfied with what it has achieved, and what it is quite clear they can accomplish,—and the town full cause to be proud of an association whose able illustrations of the finest works the genius of man has conceived, are the result of a pure and unselfish appreciation of the glories of those works themselves."

BRIEF CHRONICLE (continued).

MUSIC AMONG THE SPINDLES.—In company with not a few of our fellow citizens we had a high treat on Friday evening last. The occasion was the performance of the oratorio of the *Messiah* to the mill hands in the employ of Messrs. W. Fison and Co. The music hall was the room in Arundel Street, which these gentlemen have provided for the use of their hands, and which serves for refectory, lecture room, and music hall. The orchestra included both vocal and instrumental performers, and the room was crowded with a well-dressed and attentive auditory, composed chiefly of the weavers employed by Messrs. W. Fison and Co. Among those invited to join in the festivities, we noticed the Revs. Dr. Burnet and Joshua Fawcett, Alderman S. Smith, Dr. Macturk, Thomas Smith, Esq., Messrs. William, James, and Thomas Fison, Mr. Muller, Mr. Delaunay, Mr. W. Byles, and several ladies. The performance was highly creditable to all who took part in it—half of them being connected with the works. Some of the choruses were most effective, and elicited loud applause. At the close of the performance Dr. Burnet congratulated both employers and work-people on the happy engagements of the evening, which, in his opinion, were eminently calculated to be beneficial to all concerned. Mr. W. Fison also expressed his pleasure in witnessing the enjoyment of his work-people. Three cheers were given to the masters and the choir, and the numerous company then separated.—*Bradford Observer*. [We shall be glad to hear of imitations of such meetings as the above. The announcement of the affair runs thus:—"Grand Oratorio. The hands in the employ of Messrs. Fison and Co. are informed that Handel's Oratorio, *The Messiah*, will be performed in the lecture room in connection with their works," &c. &c. Such masters make good men, and the improvement derived from such an institution is truly a national benefit.]

NOTTINGHAM.—The *Messiah* was performed at the Mechanics' Hall, which was densely crowded in every part. The orchestra contained upwards of 200 performers. The principal vocalists were Misses A. and M. Williams, Mr. Lockey, and Mr. H. Phillips. Mr. Bevington presided at the organ, which has been recently erected by their establishment. At the commencement, in the overture, there was an evident want of unity in the instrumental parts, which was perceptible more or less during the oratorio. The choruses were well sustained, although not given with that precision we had anticipated, from hearing them on former occasions, and from the great assistance they ought to have obtained from the organ.—*Nottingham Guardian*.

ADVERTISEMENTS

The first dear thing that ever I loved (for One Voice)—being the First Part of a Hymn of Boyhood,—the Poetry by ARTHUR CLEVELAND COXE, M.A., Rector of St. John's, Hartford, Connecticut, U. S.—the Music by SAMUEL STEPHENSON GREATHEAD, M.A., formerly Fellow of Trinity College, Cambridge. Price 2s. 6d.

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A Collection of Single & Double Chants, for Four Voices, with Organ Accompaniment, Arranged and Edited by W. T. BEST, Organist of the Church for the Blind; also, Organist of the Liverpool Philharmonic Society. This work will include compositions by the most eminent Church Composers of the 17th, 18th, and 19th centuries, many of which have not hitherto appeared in any published collection. Especial care has been taken that each Chant shall possess a true Ecclesiastical form; in consequence of which, several examples at present too much in use have been excluded, on account of their ornate and secular character, as well as the extended compass of their melodies. The volume will be handsomely printed in quarto, with an Illuminated Title, and Ornamental Margin to each page.

London: J. Alfred Novello, 69, Dean-street, Soho.

On the 1st of January, 1850, was published—price 2s. bound in cloth, or with paper covers, 1s. 6d.; with a Preface in Defence of the English Chant—

The Anglican Chant Book.—A collection of Single Chants, chiefly by Composers of the Sixteenth, Seventeenth, and Eighteenth Centuries, appropriated to the Daily Psalms, Canticles, and Hymns in the Book of Common Prayer. Edited by EDWIN GEORGE MONK, Mus. BAC., Oxon., Fellow and Precentor of St. Peter's College, Radley.

London: J. Alfred Novello, 69, Dean-street, Soho.

Oxford: John Henry Parker.

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The Hand-book of 100 Chants, in Score, with an Accompaniment for Organ or Pianoforte; Edited by G. W. MARTIN. Prices:—French Morocco, Gilt edges, Illuminated Title, &c., 4s. Cloth, do., do., 3s. School Edition, Plain, 2s. This Edition is bound with Patent India-Rubber Back, to open flat for the Piano.

London: Rivington, St. Paul's Churchyard; and to be had at the National Society's Repository, Sanctuary, Westminster.

Just Published, under the protection of The Lord Primate The Lord Archbishop of Dublin, and most of the Bishops and other Dignitaries of the Church,

The Choralist: a Selection of the Psalms

of David, arranged to appropriate Tunes in Score, with Separate Voice Parts for First and Second Treble, (or Alto) Tenor, or Bass, and an Accompaniment for the Organ or Pianoforte, to which is added a Collection of Seventy-eight Chants, with the portions of the service usually chanted in Parochial Churches, carefully pointed, &c., for family or congregational use. The verses of the Psalms best suited for public and private devotion selected by Venerable Archdeacon Irwin; Rev. C. R. Elrington, D.D., R.P.D.T.C.D.; Rev. J. A. Singer, D.D., S.F.T.C.D.; Rev. J. H. Todd, D.D., F.T.C.D.; and Rev. Isaac Ashe; with a list of Psalms applicable to the proper services for Sundays, Festivals, and other solemn occasions, selected by The Rev. Charles M. Fleury. The Melodies harmonized by Francis Robinson, Vicar Choral of Christ's Church and St. Patrick's Cathedrals, and Member of the Choir of Trinity College; Joseph Robinson, Member of the Choir of Trinity College, and Conductor of the Ancient Concert Society; Henry Bussell, Organist of the Chapel Royal, and Booterstown Church, and Conductor of the Philharmonic Society; and several distinguished Professors. Edited by HENRY BUSSELL. Price of Score complete, 18s.; Separate Voice Part, 3s.

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